

THE
MUSICAL WORLD,
A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

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A FEW NOTES ON THE FIDDLE.

BY WILLIAM J. THOMS.

"Of Fithels and of song."—*Life of St. Christopher.*

THE well-worn quotation—

"Who rules o'er freemen should himself be free,"

which Dr. Johnson's parody,

"Who drives fat oxen should himself be fat,"

demonstrated to be more full of sound than sense, might perhaps be applied, with some variation and more justice, to writers upon musical subjects,—

"Who writes on Fiddlers should a Fiddler be."

But as there is no rule without an exception, (not even the one so frequently adduced, namely, that a man must be *present when he is shaved*, the exception to which is found in an *absent* man's placing himself under the nimble hands of his Barbitonsor) it may perhaps be permitted to an individual who belongs to that more numerous of the two classes into which the historian of the violin has recently divided mankind, that is to say, those who *do not play* the violin, to supply the readers of "The Musical World" with a few hints and addenda to the History of the Fiddle, in hopes that they may contribute to their amusement, and be considered by Mr. Dubourg deserving of incorporation in the future editions of his agreeable volume.

First, then, let us say a few words touching that doughty warrior and bold fiddler, the hero Folker, Lord of Alzey, whose knightly prowess and musical skill, have been celebrated alike in that fine old national German poem, 'The Lay of the Nibelungen,' and in those no less national or beautiful compositions, the Old Danish Ballads.

In the 'Nibelungen,'* which in its present form is looked upon as a production of the 12th century, frequent mention is made of

"Folker of Alzey, well gifted with great might,"

* The English reader, who may be anxious for a better acquaintance with this curious and interesting national poem, is referred to the analysis of it given in the 'Illustrations of Northern Antiquities,' edited by the late Henry Weber, Dr. Jamieson, and Sir Walter Scott. As our version differs from the one used in the work we have referred to, we subjoin the original passages, from the edition published by V. der Hagen, in 1820, in our own justification. Thus:—

"Volcher von Alzey, mit ganzem ellen vuol bewart."—v. 36.

whom Siegfried, the redoubted hero of the poem, appointed his standard-bearer;

"The standard he must bear, Volker that valiant man," †

and whom we find, in the twenty-ninth adventure, sitting with his companion in arms, Haghen, in the hall of Chrimhild:

"Folker the bold hero, then drew forth with his strength
A mighty fiddle-bow—great was its weight and length,
Just like a sword it was, right bright and sharp withal,
And unconcerned those champions sate in fierce Queen Chrimhild's hall." ‡

This fiddle bow was, of course, the hero's sword, which is repeatedly so styled in the poem, as Folker himself receives the title of 'the Fiddler.' In the thirtieth Adventure, we find him again associated with Haghen in guarding the kings,

"There, under the house door, sate down upon a stone
That fiddler of mighty power whose like was never known,
Such sweet tones from the strings he drew, as on them there he played,
That unto him those heroes stout, their thanks right gladly paid.

"So loudly sang his strings at first, all in the house might hear;
His skill and power in his art, alike to all were clear;
Then softly and more softly still, to fiddle he began,
Till sank to slumber, on his couch, full many a care-worn man." §

The whole poem, indeed, is filled with allusions to the musical accomplishments of this redoubted champion, who, be it remembered, however, was not a musician by profession, but an accomplished knight, who combined, with all the gifts of arms and chivalry, the more peaceful but not less highly prized accomplishments of the minstrel.

As it has formed a subject of dispute among the learned, whether the cycle of romance to which the *Nibelungen* belongs, be of Teutonic or Scandinavian origin, the romance appearing to be the common property of both nations, it will not surprise the reader to find the exploits of this fiddling chieftain recorded in the ancient heroic songs of Denmark. Accordingly, in one of the most beautiful and interesting of the Danish Ballads, called 'Udvalgte Danske Viser,' first collected and published as early as 1591, and republished at Copenhagen in 1812, under the editorship of Abrahamson, Nyerup, and Rahbek, we find one entitled 'Lady Chrimhild's Revenge,' in which Folker, this happy compound of fighting and fiddling, again plays a distinguished part. Our extracts shall be no more than necessary to prove the great popularity of this character in the Northern romances of the Middle Ages.

The porter of Chrimhild is describing to his mistress, Folker and his Haghen:

† "Den vanem müse leiten Volcher der chüne man."—v. 702.

‡ "Volcher der snelle zoch naber uf der banch
Einen videl-bogen starchen, vil michel und lanch,
Gelich einem swert, vil scharpf unde breit:
Do sazen unervorhte die zwene degene gemeit."—v. 7161-4.

§ "Under die tur des huses sazer uf den stein;
Chuner videlere der wart nie dehein;
Do im der seiten dönen so suzechlich erchlanck;
Die stolzen ellenden sagtens Volchere danch.
Do chlungen sine seiten, daz allez das hus erdoz
Sin ellen zü der füge die biediu waren groz;
Je süzer und suzer er videln began;
Do entswebte er an den betten vil manegen sorgenden man."—v. 7369-76.

"There stand before the door
Two right well worthy men,
The one he bears a fiddle,
T'other a gilded helm.

"He that bears the fiddle
Is in no great lord's pay,
For certes they're of noble birth,
Come they from whence they may."*

Chrimhild offers to make steward of her castle such one of her champions as will slay Haghen, who, be it observed, is her own brother; and one of them having undertaken the task,—

"Then quoth Folker Fiddleman,
With his huge iron mace,
'It's well indeed I'll mark ye all
Before ye leave this place.

"He struck—and his first stroke
Laid fifteen heroes low,
'Ha! ha! Folker Fiddleman,
Well wags thy fiddle bow.'"+

Before we take leave of this part of our subject, we would fain say a few words touching the degree of estimation in which the Minstrels of the Middle Ages were held by society. It is our purpose, if our readers will allow us "to bestow our tediousness" upon them, to devote a future paper to their special consideration: in the meanwhile we cannot refrain from noticing that the 'Nibelungen' affords us an instance of the extraordinary regard paid to the minstrel character at the time when that poem was composed. Swemmel and Werbel, who were the court fiddlers and minstrels of King Etzel, who played to him while he sate at table, and were employed by him as trusty messengers, to invite King Gunther and his brothers, with all their knights, to a high feast in Hungary, received, on the day of his marriage, a present of a thousand marks. This is evidence not to be resisted that they were held in far higher estimation, than Ritson, whose contentious spirit, manifested in all his publications, proves how little of harmonious feelings reigned in his heart, was disposed to admit, in his well-known Essay on Minstrelsy and Minstrels, which he closed with the bitter diatribe of Dr. John Bull,

"Beggars they are with one consent,
And rogues, by Act of Parliament."

But to return to Folker. It may be objected to him that he is altogether a fabulous personage, and no more to be considered a fiddler than Apollo himself. Granted; we will therefore introduce to you a

* "Her holde udenfor vor Port
To saa velbyrdige Mænd,
Den ene han fører en *Fedel*
Den anden en forgyldt Hjelm.
'Han fører ingen *Fedel*
For nogen herres Lou
Huden de ere kommet
De ere to Hertugebørn.'"—Vol. I. p. 113, v. 22 & 23.

+ "Dertil suared Folker Spillemand
Med sin store Jernstang:
'Alt skal jeg Dig mærke
Færend du kommer her fram.'
Han slog af det første Slag
Femten Kjæmper, de laae:
'Haha Folker Spillemande!
Hvor rører Du Din *Fedelbue*!'"—ibid. v. 31 & 32.

fiddler of real flesh and blood, whose merits have been duly chronicled, and who, as the inventor of the mode of marking time now so generally adopted by musical men, is eminently deserving of mention. This is Lodewyk van Vaelbeke, of Brabant, whose death at Antwerp, and good deeds in music, are recorded under the reign of Duke Johann II, which terminated in the year 1312, in a rhyming chronicle written by Nicolaus Clerk, and which chronicle comes down only as low as the year 1350. The passage in question† may be thus translated :

"About this time departed *slick* ‡
That good fiddler Lodewyk,
He was the best that e'er has been,
Since this world's beginning, seen,
At making, also with his hand.
He was of Vaelbeke in Brabant,
And therefore was he called so ;
He was the first to find and show,
To stamp or beat the manner how,
Just as we hear it practised now."

Surely after this no Catalogue of Fiddlers can be complete in which there does not appear the name of Lewis van Vaelbeke, who, it is evident from the time when the Chronicle was written, must have flourished at the very beginning of the fourteenth century. He has obviously other claims to remembrance, too, than that of being a player only, for to say nothing of his invention of the system of beating time with the foot, he is recorded as having been great at *making* either fiddles or music, but which the obscurity of the phrase 'van makende' will enable us to decide.

Perhaps, having discovered this method of keeping time, he was the maker of Instructions for his instrument. At all events the possibility of his having been so, will furnish us with a sufficient excuse for "tapping that subject," to use a happy phrase of Horace Walpole's.

The earliest instruction book for the fiddle must be the manuscript, stated to be of the 13th century, preserved in the Bibliothèque du Roi at Paris (Fonds de Sorbonne, No. 1817) containing a treatise by Jeronymus Moravus, in which he gives rules for tuning and playing on the *Viele* (fiddle) and Rubebe; and which was analysed by the late M. Perne in Fétis's 'Revue Musicale,' vol. ii. p. 457-72 and 481-90, as we learn from the glossary appended by our accomplished friend M. Francisque Michel to his admirable edition of the Anglo-Norman poem of the 12th century, 'The Travels of Charlemagne to Jerusalem and Constantinople,' recently published by Pickering.

The earliest printed book on this subject, is stated by Bekker, on the authority of Walther's *Musikalisches Lexicon*, to be that published in

‡ "In deser tyt sterf menschelyk
Die goede *Vedelare* Lodewyk,
Die de beste was die voordiem
In de Werelt ye was gestien,
Van makene ende met der Hand.
Van Vaelbeke in Brabant
Alsoe was hy genant,
Hy was d'eerste die vant
Van *Stampien* die manieren
Die man noch hört hantieren."

‡ We have on this occasion done our possible to enrich the language, by snatching from the Phraseology of our Transatlantic brethren, a word, which furnishes us, if not "a grace be, and the reach of art," at least with a rhyme, of which we stood desperately in need.

4to. at Valladolid in 1530, by Lodovico de Narvaez, a Spanish musician, under the title 'Libros del Delfin de Musica, para Tañer la Vi-guela,' which we have never seen, and but for Bekker and Walther's authority should rather have considered as a Guitar Tutor.

The next work, however, admits of no doubt as to its character : its author, Hans Gerl or Gerle was a celebrated maker of violins and lutes at Nuremberg, in the earlier part of the 16th century. Its title was 'Musica Teutsch auff die grossen und kleinen Geygen (fiddle) auch Lautten,' &c. and the first edition appeared in 1533. A second appeared in 1537. A third, corrected and improved, in 1546, and a fourth, to which were added nine German and thirty-six Italian and French songs, &c. appeared afterwards, without a date. Hans Gerle the elder, (for the researches of modern enquirers have discovered that there were two of the name) who died in the year 1570, the author of the foregoing volume, appears to have excited considerable attention as a writer at the time he flourished. The instruments, that is to say the violins, constructed by him and his namesake, are alike distinguished for the beauty of their tone and the perfect symmetry and elegance of their proportions, and especially for their very correct, uniform, and strong resonance. The German fiddle-makers of the present day are very desirous of possessing an instrument of Gerle's construction, because, after restoring them, they can resell them at very enormous profits, but they are very rarely met with.

The next writer on the art of playing the violin, was Silvestro Ganassi, who received from the place of his birth the addition to his name of Dal Fontejo ; he was 'sonator,' or instrumentist to the Signori of Venice, and published Instructions for the Flute in 1535, and in 1543 his Instructions for the Violin, which appeared to have been printed both in Italian and Latin.

The works of Diego Ortiz, Agostino de la Cruz, Gasparo Zanetti, and the innumerable writings on the subject which appeared between the publication of Ganassi's book and the year 1791, we shall pass over without notice, because we have recently heard a distinguished performer on the violin pronounce the work published in that year by Galeazzi, to be the best ever yet written on the practice of the violin. Francesco Galeazzi was a skilful violinist and composer, a native of Turin, but resident at Rome, where he published, in the year we have stated, the work alluded to ; the title of which is as follows : 'Elementi Teorici-pratici di Musica, con un Saggio sopra l'Arte di suonare il Violino, analizzata ed a dimostrabili principj ridotta. Opera utilissima a chiunque vuol applicarsi alla Musica, e specialmente a' principianti, dilettaanti, e professori di Violino,' 8vo. 2 vols. A second edition appeared in 1796.

Having said thus much upon the practice of the instrument, may we be permitted to say a few words on what appears to have been done to illustrate its history ?

De L. B. R. le Prince le Jeune published in the 'Journal Encyclopédique' for Nov. 1782, p. 489, some 'Observations on the Origin of the Violin,' in which he endeavoured to show that it was an invention of the Middle Ages.

Millin, in the fourth volume of his 'Antiquités Nationales,' having occasion to describe a figure of a man playing the violin in the door of

the Church of St. Julien des Menestriers at Paris, enters into an examination of the age of the instrument, and without going into a full history of the subject, brings together a number of interesting notices and remarkable figures, well deserving the attention of the curious.

In the '*Neu Rheinische Mercur*' for 1819, p. 19, &c. appears 'Contributions to the History of the Violin and the first most distinguished Violinists,' which we have never seen, any more than we have the Essay, so favourably spoken of by competent authority, by G. E. Anders, (who is, we presume, the learned collaborateur of the Paris '*Gazette Musicale*') and which appeared in the '*Cecilia*' for 1832. Millin's Labors are stated to form the groundwork of this Paper, which is illustrated with thirteen figures of violins of the 16th century, taken from the '*Musica Instrumentalis*,' published by Martin Agricola in 1542.

But it is time to conclude, though we have by no means exhausted our '*Note Book*,' and we will do so with an extract from the '*Altrive Tales*,' unaccountably omitted by Mr. Dubourg. It is from Hogg's '*Reminiscences of Former Days*,'—and displays a scene of hearty, if not strictly scientific, fiddling, pleasant to contemplate.

"But the pleasantest part of our fellowship is yet to describe. At a certain period of the night our entertainer (the renowned Timothy Tickler) knew by the longing looks which I cast to a beloved corner of the dining-room, what was wanting. Then, with "O, I beg your pardon, Hogg, I was forgetting," he would take out a small gold key that hung by a chain of the same precious metal to a particular button-hole, and stalk away as tall as the life, open two splendid fiddle cases, and produce their contents. first the one, and then the other; but always keeping the best to himself. I'll never forget with what elated dignity he stood straight up in the middle of that floor and rosined his bow: there was a twist of the lip, and an upward beam of the eye, that were truly sublime. Then down we sat side by side, and began—at first gently, and with easy motion, like skilful grooms, keeping ourselves up for the final heat, which was slowly but surely approaching. At the end of every tune we took a glass, and still our enthusiastic admiration of the Scottish tunes increased—our energies of execution redoubled, till, ultimately, it became not only a complete and well-contested race, but a trial of strength, to determine which should drown the other. The only feelings short of ecstasy, that came across us in these enraptured moments, were caused by hearing the laugh and joke going on with our friends, as if no such thrilling strains had been flowing. But if Sym's eye chanced at all to fall on them, it instantly retreated upwards again in mild indignation. To his honour be it mentioned, he has left me a legacy of that inestimable violin, provided that I outlive him. But not for a thousand such would I part with my old friend."

Poor Hogg is no more—the renowned Tickler, we believe, still lives to gladden the hearts of all who know him; and as the flattering and commendatory article which lately appeared in '*Blackwood*,' on M. Dubourg's '*History of the Violin*,' was obviously written by a lover of the instrument, it is not too much to imagine it an outpouring of the hearty spirit of that jolly and honest old Tory, Timothy Tickler.

THE YORK ORGAN.

HILL AND OTHERS, v. THE DEAN AND CHAPTER OF YORK.

THE written and oft-repeated testimony of the York organist, in favour of the new instrument, closed our first notice of this trial.

The plaintiffs called Sir Robert Smirke, Mr. Gauntlett, Mr. Lincoln, and a numerous band of agents and workmen. Sir Robert Smirke, it appeared, was engaged by the Dean and Chapter to superintend the restoration of the Minster, and in that situation forwarded a plan to the plaintiffs in which was delineated the position and disposition of the organ between the double screen walls of the choir and the side aisles. Subsequently he received orders to draw out a second plan, which totally differed from his former draft: he delivered this to the plaintiffs in June 1831, about fifteen months after the plaintiffs had been supplied with the other. The organ was built according to the second plan. The plaintiffs' workmen proved that during the whole of these fifteen months the work was proceeded with, and that by this alteration alone nearly the whole of the labour and material had been rendered useless. The expense was estimated at £1500 or £1600. Dr. Cockburn, the Dean, is described to have been very troublesome, and the vagaries he indulged respecting the situation of the organ with the arch under it, the heights of the swell-box, the position of the 32-feet pipes, caused great additional labour and loss of time. Neither was he inclined to listen to the suggestions of Dr. Camidge of whom he said "the Doctor fancies my Cathedral is to be a case for his organ." The expense of the organ was sworn to be about £6000, of which more than £2000 was incurred by alterations and delays caused by the parties connected with the Cathedral.

Mr. H. C. Lincoln, Organ builder to His Majesty, proved he had carefully gone over the instrument, which was described as "a monster Organ." In his opinion the machinery and construction were admirable, and not possible to be improved upon. It was the largest organ witness had ever seen, and he really could not form an estimate of its cost, neither would he choose to be tied down to a contract in the construction of an instrument so large and peculiar as to its situation, a part of which could not be erected without enormous expense. The builder has certainly spared no expense or exertion to render his work perfect. THE ORGAN WEIGHS ABOUT NINETY TONS; witness could put no price upon such an instrument, and no man in the kingdom could do so. By comparison with the amount witness received for the Brighton organ (that in His Majesty's Pavilion) witness conceives the plaintiffs' demand very reasonable.

Mr. Gauntlett had seen that portion of the organ which had been constructed according to the first plan of Sir Robert Smirke, and had also seen, tried, and examined the York organ as it now is. It is now as to its conformation totally a different organ. In magnitude and mechanism it is unquestionably without rival in this country or any other. The effect of the *pedale* is astounding, although witness has heard a more brilliant quality of tone than that produced

from the manuals.* The Mechanism is very beautiful and complete, particularly the movement relative to the wind, which is perfectly *unique* in its construction and effect. Would consider any departure from the builder's original draft as involving a very serious expense in an instrument so large and complicated in its details. The reverend defendants called their organist and organ tuner; also a provincial organ builder who had repaired the old organ, and a London builder who had not seen the new one. Also a parish organist who had been engaged formerly in trade as a dealer in barometers. Dr. Camidge proved that the old organ had originally cost £1800 and had been repaired at an expense of £1200 more. Considers the organ as complete as possible and should take it altogether as the finest in the world; witness certainly never heard such an organ and considers it full a third larger than Birmingham. The scale of the pipes are as large as the room would allow. Considers £2500 a very fair price for the organ at it stands at present: but witness on being shown his own letter to Lumley Saville, in which he writes "I firmly believe that the labour and material will require the whole sum," retracts that opinion and could not consider it a remunerating price. Witness considers the plaintiffs executed the work very amply, and thinks if they had proceeded as on a close contract, plaintiffs might have *screwed* him in the work. Says the Dean was 'rough and rude' to the plaintiff Hill, and admits him to have been hasty and grumbling that the organ was not erected at an earlier period.

Ward, a country organ builder, deposed to repairing the old organ, and his astonishment at the new. Considered it impossible to make the large pipes speak when he first saw them. The York organ, witness thinks, is as fine a piece of mechanism as any workman could turn out.

Other unimportant testimony was adduced to which it is unnecessary to refer. The verdict gives the plaintiffs nearly £4000. They are supposed to lose about £1500 or £2000 by the transaction.

* The reason is obvious. Dr. Camidge has multiplied the unison stops, (diapasons and reeds) but forgotten to do the same with the compound stops. The old organ was built by Blyth, in 1803, and subsequently repaired and enlarged, at a total expense of £2,000. Here is a list of the stops:—

GREAT ORGAN.

Open diapason (3 ranks)
Stopped diapason
Principal
Twelfth
Fifteenth
Nazarel
Sesquialtra (3 ranks)
Furniture (3 ranks)
Cornet (5 ranks)
Trumpet
Clarion

CHOIR ORGAN.

Dulciana
Stopped diapason
Principal
Flute
Fifteenth
Cremona or bassoon

SWELL ORGAN.

Open diapason
Dulciana
Stopped diapason
Principal
Trumpet
Oboe
Sesquialtra (4 ranks)

In this organ are thirteen unison stops; and compound stops making fifteen ranks, besides a twelfth and nazarel. In the present organ there are only nineteen ranks of compound stops (five of which are in the swell) to stand up against twenty-three unison stops (namely, fourteen diapason, and nine unison, reeds.) Let our readers balance the weight of a modern diapason with that of Blyth's scale, and the result must be as clear as a sunbeam. Dr. Camidge should add clarions, octave clarions, twelfths, larigots, tierces, and mixtures almost *ad libitum*. It may be remarked, that the list of stops given to the York organ, in 'Bellerby's York Guide,' is most inaccurate, and not at all to be relied upon. We allude to the edition of 1832.

CHIT-CHAT FROM THE CONTINENT.

Quedlinburg.—A new Oratorio, entitled 'The Repentance of Peter,' (Die Reue des Petrus) written by Liebau, the organist of Quedlinburg, and who is tolerably well known as the composer of several other clever works, such as 'Klopstock's Commemoration,' (Klopstock's Geburtsfeier) and the Oratorio 'Die Pfade zur Gottheit,' was lately performed in the Benedictine church of that city, with the assistance of the musical men of the town and neighbourhood, and of the vocal society established there; and the performance gave so much satisfaction, as to awaken in all who heard it, a wish, that the work, which, whether considered with reference to the simple beauty and originality of its ideas, or to its moderate but cleverly instrumented accompaniments, is so admirably adapted for representation, should be performed elsewhere: the text is by a young poet of the name of Bode, and must take a distinguished place among the various poems which have been written of late for this purpose. The first part represents the Meditations of the Disciples and Followers at the grave of the Redeemer; the second, the feelings of Peter after his denial; next, the consolations offered to him and the prospect of the Resurrection of the Lord. These several divisions afford most varied materials for elevated sentiment, affecting expression, and touching description. The language is noble, the versification pure, and the rhythm carefully preserved; so that, though by no means a master-piece of poetry, this little poem presented to the composer an admirable vehicle for touching the hearts and feelings of his auditory.

An elevated earnestness, a noble simplicity, combined with mildness and power, are the chief characteristics of this composition. This exalted tendency is displayed in the very first notes of the Oratorio, which begins in D minor, with the great notes, *andante mesto ma con moto*, played in unison on the stringed instruments, *piano*, and is wound up by the softer wind instruments, and the softest notes of the organ. The composer has entirely rejected all secular ostentation and display; and thus, as the work proceeds, we find him, under the influence of deep religious feeling, utterly despising all operatic contrivances and maudlin sentiment. Hence it happens that we have scarcely anything but simple natural harmonies, proceeding in combination with such easy, unconstrained, and yet pleasing melodies, that one feels transported from our own times, in which frequently every thing is reversed, to an earlier and more simple age. How strongly this unaffected spirit wrought upon the feelings of the audience passes description. Although the composer has obviously renounced the idea of attempting to be only new and original, and has given way simply to the warmth and depth of his devotional feelings, it appears that this renunciation of what is now so prevalent a feeling, has contributed to render the working still more delightful. This manner of employing the wind-instruments and organ is also quite peculiar. Of the whole body of wind-instruments the composer has employed no more than one flute, one oboe, one clarinet, one bassoon, and but two horns; three trombones (*Posaunen*) *ad libitum*, and, at the same time, in two chorusses, two trumpets *ad libitum*. The organ is likewise employed in a totally unexampled manner, almost as

it were, like a second independant orchestra. Although its combination is not *essential*, yet few would readily renounce it, since by its softer tones, as well as by its greater power, and with its full force, accordingly as it is employed by the composer, it produces such an effect as, without it, would in vain be looked for. As the author of the oratorio is a distinguished organist, he naturally knew where and in what manner to introduce the organ with the best effect, and thus it arises that the organ part differs very essentially from that in Church music generally, and in other oratorios. At the same time, although this part be omitted, the work would still not appear imperfect or disjointed; and, let the trumpet parts be likewise left out, there is no oratorio which can be so easily performed as this, which may undoubtedly be numbered among the best which have appeared in the same style. The work will shortly be printed, the opinions of all competent judges who have heard it, having placed it by the side of the best of its class. It was admirably sung by the Vocal Society of Quedlinburg, of whose abilities generally we shall have occasion to speak hereafter.

Leipsic.—The Leipsic people have secured the services of Dr. Mendelssohn for three years, upon very advantageous terms. His oratorio of 'St. Paul' is to be performed in the church early in Lent. At one of the late Leipsic concerts our talented young countryman, Sterndale Bennett, highly delighted his audience by his playing upon the piano-forte.—*From our own Correspondent.*

THE DRESDEN ORGANS,

ERECTED BY THE SILBERMANN FAMILY.

The Organ in the Church of our Lady, built by Gottfried Silbermann, in 1736.

FIRST CLAVIER.

1 Principal	16 feet	18 Quinta	3 feet
2 Octave	8 ditto	9 Octava	2 ditto
3 Cornett	5 ranks	10 Tertia	2 ditto
4 Viola di Gamba	8 feet	11 Mixtur	4 ranks
5 Octave	4 ditto	12 Cymbel	3 ditto
6 Rohrflöte	8 ditto	13 Fagotto	16 feet
7 Spitzflöte	4 ditto	14 Trompette	8 ditto

SECOND CLAVIER.

1 Principal	8 feet	7 Nassat	3 feet
2 Quintadeno	16 ditto	8 Octava	2 ditto
3 Gedakt	8 ditto	9 Tertia	2 ditto
4 Octava	4 ditto	10 Mixtur	4 ranks
5 Quintaton	8 ditto	11 Vox humana	8 feet
6 Rohrflöte	4 ditto		

THIRD CLAVIER.

1 Principal	4 feet	6 Gemshorn	2 feet
2 Gedakt	8 ditto	7 Quinta	1½ ditto
3 Rohrflöte	4 ditto	8 Sifflöte	1 ditto
4 Nassat	3 ditto	9 Mixtur	3 ranks
5 Octava	2 ditto	10 Chalmeux	8 feet

PEDALS.

1 Untersartz (wood)	32 feet	5 Octave	4 feet
2 Principal Bass	18 ditto	6 Mixtur	6 ranks
3 Pausan	16 ditto	7 Trompette	8 feet
4 Octave Bass	8 ditto	8 Claria Bass	4 ditto

*The Organ in the Royal Church of the Evangelists,
erected by G. Silbermann, in 1720.*

FIRST CLAVIER.			
1 Principal	8 feet	8 Octave	2 feet
2 Quintaton	16 ditto	9 Quinte	1½ ditto
3 Gedakt	8 ditto	10 Siffloie	1 ditto
4 Octave	4 ditto	11 Mixture	3 ranks
5 Quintaton	8 ditto	12 Vox humana	8 feet
6 Rohrflöte	4 ditto	13 Unda maris (goes from G)	8 ditto
7 Nassat	3 ditto		
SECOND CLAVIER.			
1 Principal	8 feet	8 Quinte	3 feet
2 Spitzflöte	8 ditto	9 Octave	2 ditto
3 Bordun	16 ditto	10 Tertia	2 ditto
4 Rohrflöte	8 ditto	11 Mixtur	4 ranks
5 Cornett	4 ranks	12 Cymbel	3 ditto
6 Octave	8 feet	13 Trompette	8 feet
7 Gemshorn	4 ditto	14 Clarion	4 ditto
PEDALS.			
Trompette	8 feet	Sub Bass	16 feet
Pausan	16 ditto	Principal Bass	16 ditto
Violone	8 ditto		

CONCERTS.

MELODISTS' CLUB.—This social and harmonious society was established in 1825, for the promotion of English Melody, and Ballad compositions; and it has, in furtherance of its design, given several prizes for songs and duets, composed by its professional members. In the course of the present season, the Duke of Sussex will give a silver goblet for the best approved song, and B.B. Cobbell, Esq. (a member of the club) will give a premium of five guineas to the second best. On the 26th instant, the club met, for the first time this season, at the Freemason's Tavern, when a high musical treat was given to the company. After dinner 'Non Nobis' was sung, and, following the health of His Majesty, Bennett sang 'The King, God bless him,' exceedingly well; this song was composed by Braham for the club, and is always sung by him when present. After Horsley's elegant glee, 'Come gentle zephyr,' sung by Messrs. Spencer, Bennett, Parry, jun. and Sir George Smart, (the latter presiding at the piano-forte) Moscheles displayed his wonderful powers, in an extemporaneous performance on the pianoforte; he took for his leading subject a portion of the flowing bass in Horsley's glee, which he treated in a very masterly manner, and his efforts elicited the most rapturous plaudits of the company. Moscheles took part of a concertante duet, violins and piano-forte, with Mr. Eliason, 'La Sentinelle,' composed by Mayseder and himself, which was excellently performed on the part of both. Eliason gave a Romance of Beethoven's, on the violin, with great taste; and Moscheles, by particular desire, played Handel's 'Harmonious Blacksmith,' most admirably. The other instrumental pieces were, a fantasia on Wheatstone's patent symphonion, by Mr. Parry; 'Autumn leaves,' from Hullah's opera 'The Village Coquettes,' was very sweetly sung by Mr. Bennett. In the course of the evening several glees, &c. were sung, and Mr. Parry, jun. gave a mock Italian duet, also a solo imitation of the trombone, accompanying himself on the pianoforte, in a style of excellence that drew forth the loudest applause. The Honorary Secretary announced, that he had received, already, upwards of a dozen songs, as candidates for the premium offered by the Club. It gives us much pleasure to record the proceedings of a Society like this, which has for its object the promotion of music, and the encouragement of talent, whether vocal or instrumental; the Club makes a point of inviting every foreign professor who pays this country a visit; while it is never unmindful of native talent,

for, besides every singer of *note*, the following eminent artists have frequently visited the club: J. B. Cramer, Saloman, Holmes, W. S. Bennett, Hatton, Nicholson, Willman, Harper, Platt, G. Cooke, Blagrove, Chatterton, T. Wright, Richardson, Hummel, Herz, Puzzi, Schulz, Lipinskey, Fetis, Moscheles, Eliason, &c. &c.

CHORAL HARMONISTS.—The third meeting of this society took place on Monday last. The singers were, Miss Birch, Messrs. Horncastle, Moxley and Alfred Novello. Mr. Dando led, Mr. Neate conducted. The Programme for the evening consisted of 'The Last Judgment;' Wilbye's madrigal, 'Flora gave me fairest flowers;' overture to Prometheus, Beethoven; Benedictus of Mass in C, Beethoven; Alma Virgo, Hummel; motett, 'Hark, the angel voice,' Himmel; 'Together let us range,' Boyce; motett, 'Insanæ et vanæ curæ,' Haydn; and 'Come, if you dare,' with chorus, Purcell. The concert was a very delightful one.

PROVINCIAL CONCERTS.

WOODFORD CONCERTS.—The third concert for the present season was given on Wednesday the 25th ultimo, under the conduct of Mr. Bates. The instrumental performers were Messrs. Mori, F. W. Bates, and Lindley; the vocalists were, the Misses Fanny Wyndham and Woodyatt, Messrs. Spencer, Alfred Novello, and Hobbs. The last gentleman undertook, at an hour's notice, all Mr. Vaughan's music, who had been suddenly seized with influenza. Mr. F. W. Bates, a young pianist, played, with Mr. Mori, De Beriot and Benedict's duet concertante from 'La Sonnambula.' His improvement is so apparent and satisfactory, that he will certainly become a very good performer. The selection, with the performance of it, gave much pleasure to the audience.

MR. WOOLLEY'S THIRD AND LAST SUBSCRIPTION CONCERT—commenced on Monday evening, the 21st ultimo. The company amounted to about 150; the gallery was full. The concert opened with the Overture to the 'Siege of Rochelle,' which was performed with great power and effect. The sweet scena, 'Deep in a forest dell,' was feelingly sung by Miss Clara Novello. Mr. Phillips, with wonderful power, sang the recitative and song, 'Angel of Life.' The fantasia of Mr. Rhudersdoff was, in every respect, a first-rate performance, and drew on him the plaudits of the audience. The recitative and song, 'Alexis,' was given to Mr. Sharp, on account of the absence of Mr. Walton, and he got through it very fairly; but his voice is not powerful enough; and, compared with Phillips', it seemed less than it really was. The pretty air, with variations, 'The Swiss Boy,' was sung very chastely by Miss Novello, accompanied on the flute by Mr. Richardson. Miss Wooley next delighted the audience with a display of her talent on the piano-forte, and the grand variations (Di Bravura) on the favourite trio from the 'Pré aux Cleres,' afforded her fine scope. The song, 'When I beheld the anchor weighed,' was sung by Mr. Phillips in first-rate style. The chorus, 'Vive le Roi,' closed the first part, and was executed by members of the Gentlemen's Glee Club, and the Junior Gentlemen's Glee Club.—The Overture from 'Der Freischütz' opened the second part. Miss Novello and Mr. Phillips were loudly applauded in the duetto, 'Se un istante.' Mr. Richardson's fantasia on the flute was one of the finest things we ever heard; it was variations on 'Rule Britannia.' At the conclusion he was rapturously encored. The plaintive song, 'Jock of Hazledean,' was sang with sweetness and effect by Miss Novello, and was also encored. Mr. Phillips's 'Travellers all,' was capital, the audience displaying their approbation by loudly encoring him. Mr. Lindley's fantasia on the violoncello was equal to any of its predecessors. The 'French Romance' of Miss Novello's was prettily sung, and 'German Bacchanalians,' by Mr. Phillips, was a fine piece of comic effect. Although

the concert was very long, and it was now drawing to its close, the Grand Duet on the piano-forte and violin, by Miss Woolley and Mr. Rhudersdorff, was listened to with deep attention, and loudly cheered at the conclusion. The grand finale, 'God save the King,' closed one of the finest musical treats that has ever been got up in Nottingham.—*Nottingham Mercury*.

THEATRES.

DRURY LANE.—January 30th, being the anniversary of the martyrdom of Charles I, a performance of miscellaneous music took place at this theatre, to one of the largest audiences we ever saw assembled at an oratorio: in short, the theatre was full. The prices being reduced; the selection a choice one; the performers being of the best: viz. the Italian Opera band, the vocal strength of the theatre, with the principals from the Opera Buffa, were ample attractions to collect so large an assemblage of listeners. The programme consisted of the chief portion of the first act of the 'Creation,' in which Miss Romer, and Miss Fanny Woodham, Messrs. Wilson, Seguin, and Giubilei, assisted, and highly to the satisfaction of the audience; indeed, they all sang with much pains-taking and excellence. The second act was partly sacred, and partly secular, in which Madlle. Blasis and Mr. Balfé sang a duet from 'Il Turco,' which was encored; and the latter his own solo 'Forse ah forse.' The third and last act was entirely miscellaneous, and supported by the Opera company, with Mr. Balfé. Between the second and third acts, Miss Fanny Woodham sang, with much credit to herself, the air from 'La Clemenza,' 'Parto, ma tu ben mio,' accompanied in the most charming manner by Willman. But the finest treat of the evening, was the three last movements of Beethoven's Septuor, performed by the following extraordinary combination of talent;—Mori, Moralt, Lindley, Dragonetti, Willman, Puzzi, and Baumann: such a combination as is not to be matched throughout Europe. The death-like stillness of that immense audience, throughout the performance, and the storm of applause which followed, amply testified the highly intellectual gratification they had received. The chorusses, under the superintendence of Mr. Harris, were full and effective. Mr. Mori led throughout; Mr. T. Cooke conducted during the former, and Mons. Benedict the latter, part of the evening.

ST. JAMES'S THEATRE.—That the love for music is progressing in this country, may be fairly adduced, not only from the numerous attendance at this Theatre on Monday evening, but from the great attention which was paid by the audience to the whole performance: even the Overtures, although only played by the regular band in the theatrical orchestra, were listened to in mute silence, and loudly applauded at the conclusion. These were Mehul's Overture to Joseph; Mozart's Zaubrerflöte, and Cherubini's Anacreon. We need only say that Braham gave 'Deeper and deeper still,' 'Total Eclipse,' 'Mad Tom,' and 'The Bay of Biscay,' in his best manner; we never heard him sing 'Total Eclipse,' more sublimely, or 'Mad Tom,' with more energy, and pathos. Mr. J. Parry and Mr. Leffler, sang with spirit and effect, Handel's magnificent duet 'The Lord is a Man of War.' Parry was encored in the 'Maid of Llangollen' accompanying himself on the Harp. Leffler sang 'Why do the nations,' and 'Angel of Life,' with great success. Miss Rainforth sang, 'Ye sacred Priests,' also Mozart's lovely song 'Dove sono,' with great applause. Madame Sala fully merited the marks of approbation bestowed on her singing 'Lord to thee' and 'Ombra Adorata.' The Misses Smith were encored in 'Oh lovely Peace,' and 'My pretty page.' Harley also was encored in a parody on 'O dolce concerto,' with variations written for him by Mr. Parry: also in 'When a little farm we keep,' which he sang with much comic effect with Miss Smith. Miss Allison recited a pathetic

piece called "The Captive:" and the MM. Bolenó, Deulin and Simon, performed their extraordinary feats of posture making: we would however recommend that they should be introduced as a Coda to the evening's entertainment; but much rather that they be omitted altogether; for although excessively clever, their performance is wholly out of keeping with the sacred strains of Handel, &c. We would also recommend to Mr. Braham, that during Lent, he should add to his present corps of principals, a chorus of thirty or forty voices, arranged on each side of the stage; which would render the performances equal to any thing of the kind that could be given in London,—so far as its numerical strength allowed; trios, quartets, quintets, &c. might be excellently sung by the vocalists attached to the establishment, namely, Braham, Bennett, J. Parry, Leffler, Miss Rainforth, Miss and Miss Julia Smith and Madam Sala. We look for classical musical performances at a theatre, the proprietor of which is one of the greatest singers that ever lived; and of whom it was said in the land of song, "Non è tenore in Italia come Braham."

The first part, on Monday evening, was led by Mr. Stansbury, and the second, by Mr. Elliason, who, in the course of the evening, played a fantasia on the Violin in a brilliant manner.

MISCELLANEOUS.

MISS CHAMBERS, the banker's daughter, is we regret to say, (in consequence of no proceeds as yet having been received from the assignees) still compelled to exert her talents for the support of her parents. We perceive by the *Morning Post*, that she desires to resume her teaching; also to attend evening parties. The great severity of Mr. Chambers' case, induces us to volunteer our mite of assistance in behalf of the dutiful exertions of his daughter.

MR. SALE has announced his intention of publishing by Subscription under, the especial Patronage of the Archbishop of Canterbury, a collection of Psalms, Hymns, and Chants suited to various portions of the Morning and Evening Service, arranged for four voices, but applicable to two or one. When we add that they are adapted to a selection of words made by the Rev. H. H. Milman, and remember the Editor's long experience in choral music during the many years he has been attached to the principal Metropolitan Choirs, and to the concerts of ancient music, we feel justified in anticipating that the work will be no less satisfactory to the subscribers, than creditable to the musical reputation of Mr. Sale.

EXETER HALL AMATEUR FESTIVAL.—The success which attended the union of the Amateurs, has led to the establishment of numerous private choral societies, many of which are characterized by fine and classical performances, and a rigid adherence to the compositions of the best masters. It is remarkable that the composers Mendelssohn and Onslow cultivated the art as amateurs only; and the distinguished theorist and musical critic, Gottfried Weber, is an amateur. In England, with the exception of Samuel Wesley, the best writers in the olden church style, are, Sir John Rogers, the Reverend Mr. Havergal, and Mr. Oliphant, all amateurs. In the operatic branch of the art, Mr. J. Thompson, the composer of *Herman*, holds a pre-eminent station, and, as an instrumental composer, the overture to that opera places him in a very high position. This gentleman studied also as an amateur. Lord Burgess has favoured the public with some operatic compositions entitled to a fair meed of praise. Lord Mornington was a beautiful glee writer, and the names of Hargreaves and Lodge, as vocal composers, occupy a very exalted position amongst our native artists. Amongst the fair sex, we find the names of Miss Cecil, Mrs. Bridgman, and Miss Smith of Donn House, occupying prominent stations in the musical world, who severally studied as amateurs. Miss Cecil, the organist of St. John's Chapel, Bedford Row, was a pupil of Dr. Worgan, and a close imitator of Samuel Wesley. As an *extempore* organ performer,

she stands alone amongst her sex: Mrs. Bridgman is too celebrated as a pianiste to need our commendation. Miss Smith is a delightful song writer. The authoress of the 'Musical Illustrations of the Waverley Novels;' 'Songs of the Seasons,' and other compositions, (Miss Eliza Flower) has displayed both remarkable talent and elegant taste as a melodist, and as an accompanist we have not heard many amateurs superior to her.—To this list, forwarded to us by a friend, we would add, upon the spur of the moment, the names of two of our own contributors, Mr. Hogarth and Mr. Gauntlett, neither of whom, we believe, was ever intended for the musical profession. Besides having distinguished himself for sound criticism in various periodicals, Mr. Hogarth's "Musical History" is the most comprehensive, and at the same time delightful little work of musico-historical and critical literature, in our language. He is also, if we are not mistaken, a good performer on the violoncello. Mr. Gauntlett is, to the best of our knowledge and judgment, the finest amateur organist of the present day. He was, we believe, a pupil of Samuel Wesley. He has published some admirable arrangements for his instrument; and has written from time to time original compositions of great elegance, with sound contrapuntal knowledge.

AMATEUR SINGERS.—We shall, from time to time, briefly call the attention of our readers to a class of singers, chiefly young girls, connected with some of the smaller Catholic chapels. It is pleasant to behold the sagacity and perseverance with which these fair votaries of music, whose parents have no money to expend upon masters, will avail themselves of the facilities of these places, nor is it less edifying to observe the love of what is beautiful and true thus engendered; and the readiness with which they will detect and laugh at the trash with which the press reeks for the supply of the fashionable drawing-room. We could name some half dozen of these nymphs in a breath, who, both as artists and critics, would shame many an amateur lady of fashion who has had hundreds expended upon her musical education. It has been said that kings are good riders, because the horse shows no favor. Not so the musical teacher; for all who know the nature of fashionable instruction are aware, that the master is called in less for the purpose of teaching—that is, forming the mind and taste of the pupil—than for that of flattering the family pride; for enabling the parent to inform his friends that his daughter is under the great Signor —, not forgetting to add (which is the important part) how much he pays. No wonder foreigners make such a good market of us! Two of the most promising of these fair students of Haydn and Mozart, are to be heard at St. Mary's chapel, Chelsea, and that in Virginia-street. Miss Schusler of the former chapel has a soprano voice of good quality; her intonation is correct, and her style good. Miss Bassano of the chapel in Virginia-street, has a soprano voice of great compass; she sings very well in tune, and there is a simplicity and musician-like ease in her style, from which, with perseverance, much might be expected. We shall take an early opportunity of noticing one or two more of these fair novices.

MR. MOSCHELES' SOIRÉES.—Two correspondents, J. N. and C. J., have suggested that "an additional interest might be excited if Mr. Moscheles would perform one of the pieces on *that instrument*, for which it was *expressly written*, viz. 'the harpsichord—the 'antique novelty' of such an introduction being calculated to please both connoisseur and amateur." In a conversation we have had with Mr. Moscheles, we think it probable that he will yield to this suggestion.

MENDELSSOHN has, we hear, been invited over to conduct his own Oratorio of "St. Paul" at the next Birmingham Festival.

NOTICE TO CORRESPONDENTS.

THE REV. MR. HAVERGAL conceives that a studied insult was conveyed to him personally, in the review of his publication of Chants, &c. which appeared some few weeks ago in "The

Musical World." As the rev. gentleman, in his personal capacity, is an utter stranger both to the Editor of the Musical World as well as to the Reviewer of his work, it is barely possible, certainly improbable, that any intentional offence should be aimed by the one party, or sanctioned by the other. But, to set the matter at rest, *no rudeness was intended*. We therefore request the rev. gentleman to accept this apology in its fullest extent. If anything more be required to prove this avowal, the very circumstance of the article on "Amateurs," in the present number, (sent us by a friend) will testify our respect for the rev. gentleman's talents; which, but for the interference of temporary and other matter, requiring more immediate attention, would have been published before the necessity for this explanation arose.

AN ORGAN BUILDER shall receive immediate attention.

The article "What is to be done for the Choirs?" by a Lay-vicar, has been received, and shall be inserted if possible next week. In the meanwhile will the writer tell us how we may address a letter to him, on the subject of his *proposed continuation*. He will understand our allusion, and the object of it.

The report of MR. WARD'S lecture is unavoidably postponed. It shall certainly appear shortly. Several other contributions are also in type.

Operas, Concerts, &c. for the ensuing week.

Monday. Third Vocal Concert, Hanover Square Rooms.

Tuesday. Thursday, Saturday, Opera Buffa, Lyceum.

Tuesday. Third British Musicians. Hanover Square.

St. James's Theatre. "The Postillon," music by Adolfe Adam.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Arnold. Variations on Auld lang syne; Caller Herring; Comin thro' the rye; Corn rigs; Kinloch; My lodging; My love, she's but; Oft in the stilly; Shepherds, I have lost; The yellow-hair'd laddie; Ye banks and braes.....HOLLOWAY
Burgmüller. Galope Brillante ..METZLER
— Rondo.....DITTO
— "La Vogue," Galope
Brill. en Rondo.....CHAPPELL
Benedict (Jules) Brill. Fantasia from Anna Bolena.....OLLIVIER
Cittadini's Twelve Scotch Airs, as very easy Duets.....COCKS
— Six Irish Ditto, as Ditto DITTO
— Six Sacred Ditto, Ditto DITTO
Cramer (J. B.) "Vivi tu," with Vars.....MONRO
— St. Patrick's Day, Ditto DITTO
Herz (H.) "Les echos du salon," quatre Airs gracieux. No. 1. Air à l'Irlandaise. 2. Air à la Pastorale. 3. Air à la Militaire 4. Air à l'Ecossoise.....D'ALMAINE
Kerfoot's 2nd Grand March. Z. T. PURDAY
Lemoine's "Les Galantes" Quadrilles. "L'Elisir d'Amore," Duets.....WESSEL
Latour (J.) Introd. et Vars. Brill. (Flute ad lib.) sur l'Air "Benedetta sia la madre".....D'ALMAINE
Musard's "Le Proscrit" Quadrilles.....ROOSEY
— Galope de Camille.....D'ALMAINE
Pilati's Three Rondos, op 43.....METZLER
Reinagle's Sacred Airs for Piano-forte.....COCKS
Strauss's Alexander and Elizabeth Waltzes.....BOOSEY & COCKS
— Erinnerung in Berlin Walzer, op. 78.....WESSEL
— Merkurs, Flugel Walzer, op. 83.....DITTO

Strauss Mein schönster tag in Baden Walzer.....BOOSEY
Truzzi (L.) Favourite Airs in L'Elisir d'Amore, arrd. by. Book I. CHAPPELL
Weippert's "La Sonnambula" Quadrilles.....BOOSEY
Weber's (C. M. von) Sonatas in A flat, in C, E minor, and D minor.....COCKS
Werner (Louis) op. 1, Nocturno.....WESSEL
Westrop (E. J.) "Achieved is the glorious work," arranged as a Duet.....Z. T. PURDAY
— Gratias agimus, (Guglielmi) Ditto.....DITTO
— Gloria in excelsis, (Pergolesi) Ditto.....DITTO

VOCAL.

Away, ye proud ambitious cares. Latour.....OLLIVIER
Comin thro' the rye. Newly arranged by C. H. Purday.....Z. T. PURDAY
Minute gun at sea, (M. P. King) Duet, newly arrd. by Westrop.....DITTO
Polacca. Latour.....OLLIVIER
The gipsy King, ha! ha! S. Nelson.....JEFFERYS
The balmy spring. Duet, John Barnett.....DITTO
The fine young English gentleman. C. K. Sheridan.....DEAN
The mountain boy; or, "Lightly o'er the hills I trip." J. Harroway.....MONRO

FOREIGN VOCAL.

Ho una bella, un infidele. Duet in "Il Campanello".....CHAPPELL

SACRED.

Reinagle's original Psalmody.....COCKS

GUITAR.

Horetky's 24 easy Pieces.....COCKS
Szczepanowski's Recollections of Cracow.....DITTO

MISCELLANEOUS.

Gailliani. Tugghetta, op. 113 ..WESSEL